

MAJOR AND MINOR.

Mme. Teresa Carreno, will make a tour through Scandinavia, Russia and Germany.

Mme. Sarah Bernhardt will come to America this season and in a little more than a year, the divine Patti will return to these shores to say farewell again. But the latter will not be heard in opera. She will sing only in concert. This is the information which Mr. Henry E. Abbey gave.

Tosti—Signor, the song writer says that his first two songs which have become very popular were sent in turn to all the principal publishers among them Ricordi of Milan who like all the rest sent them back. Tosti got them issued by a small printer in Milan. They became popular and five or six years after Ricordi wrote for permission to publish them.

The "Pearl of Pekin" quadruple extract excels all other extracts and is quite the rage. It can be had at Frost and Ruf, druggists, Seventh and Olive.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

O. H. Tiede gave a piano-forte recital at Christian College Chapel, Columbia, Mo., assisted by Misses Fannie Prewitt, Jessie Thistle, Gertrude Evans and Mr. Will Austin. The programme was excellent and well rendered.

Gounod wants \$50,000 for a four-act opera, to be composed to Colonel Mapleson's order for the Chicago World's Fair in 1893, \$10,000 to be paid on the delivery of each act. Colonel Mapleson declined to order the work on those terms.

THIS BEATS ALL.

To think that there is so little known about an article whose use at times is a blessing and which when used should be a pure and genuine article, is a sad reflection upon the intimate knowledge of all vital interests that is ascribed to the general public. The article in question is a brand of pure whisky. M. Shaughnessey & Co., of this city have probably the best known brand in America. It is called the "Club House" brand of Bourbon whisky and is made after the formula of M. Shaughnessey & Co., in Nelson County, Ky. The St. Louis office is located at 402 N. Main street. A case of twelve full measure quarts is sold at \$10.50. A sample case will be sent on trial and if not found satisfactory it can be returned and money will be refunded. This is a straightforward offer and is in keeping with the high reputation of the house.

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Wm. D. Armstrong, of Alton, organized an orchestra there. He is also drilling a male chorus.

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Miss Carrie Price, organist of St. Andrew's, is located at 4132 Westminster Place. She is a popular teacher of piano.

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A Grand Organ Concert was given at Exposition Music Hall on the 11th ult., for the benefit of the Good Samaritan Hospital. The following programme was given:

Organ Overture: "Semiramide"—Rossini, Alfred G. Robyn; 1. a, "Frühlingslied"—W. Coenen, b, "Love's Proving"—Loehr, Mrs. O. H. Bollman; 2. Quintette, a, "Andante"—b, "Scherzo"—Lachner, Mendelssohn Quintette Club; G. Heerich, Val. Schopp, 1st and 2nd Violin, Louis Mayer, Alto, P. G. Antton, Jr., Cello, Victor Ehling, Piano; Soprano Solo: "Casta Diva"—Bellini, Mrs. Louie A. Peebles; 4. Violin Solo: "Playful Rockets"—Freising, Carl Heerich, 13 years, first appearance; 5. a, "Pecce Oriental"—Guilmant, b. Fantasie: "Annie Laurie"—Stainer, Alfred G. Robyn; 6. Vocal Duet: "Hear me, Norma"—Bellini, Mrs. Peebles and Mrs. Bollman; 7. Violin Solo: "Grand Valse"—Wienawski, George Heerich; 8. Vocal Quartette: "Carnovale"—Rossini, Mrs. Peebles, Mrs. Bollman, Mess. Humphrey and Dierkes; 9. Quintette: "Finale"—Dvorak, Mendelssohn Quintette Club; 10. Organ, a, "Sublime Evening Star," b, "Pilgrim Chorus"—Wagner, Alfred G. Robyn.

The talent secured was of the very highest order and all acquitted themselves in a true and artistic manner. Mrs. Peebles and Mrs. Bollman were received with the usual enthusiasm by their host of admirers. Little Carl Heerich, only 13 years old, created the greatest admiration and was applauded to the echo. He shows the careful and remarkable training of his father George Heerich, the eminent soloist and gives promise of an enviable future.

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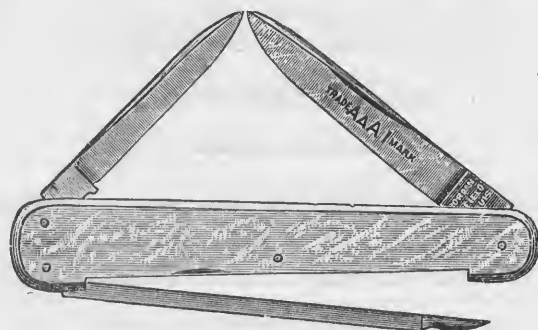
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MUSICAL REVIEW

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CHORAL-SYMPHONY SOCIETY.

The Choral Symphony Society, Mr. J. Otten conductor, gave its first concert at Exposition Music Hall on the 18th ult., with Rheinberger's "Christophorus" as the principal work. It proved very successful, and scored a triumph for the principals and director. Dr. B. Merrill Hopkinson, of Baltimore, as Christophorus, was not satisfactory. Some of our local talent could have replaced him to advantage. Mrs. Corinne Moore-Lawson, of Cincinnati, has lost none of her popularity; her work was excellent in a high degree. Both Miss Urilla McDearmon and Mr. Otto Hein made a host of admirers and were received with enthusiasm. Mr. Hein's work on this occasion was specially praised.

Mr. Otten has laid the public under deep obligations to him for his tireless and eminently successful efforts, and his work in this concert proves that every concert to be given this season will be a magnificent treat.

The first concert of the Symphony series will be given Thursday, the 4th inst. The programme will offer, among other things, "Ruy Blas" overture, Mendelssohn; "Peer Gynt," Grieg; and "Pastoral" symphony, Beethoven. Mrs. W. C. Wyman, the favorite mezzo-soprano, will be the soloist. The Choral members are hard at work for the Christmas performance of the "Messiah."

VLADIMIR DE PACHMANN.

Vladimir de Pachmann was born at Odessa, July 27, 1848. His father was a professor in the University, and an amateur violinist of celebrity. Previous to taking up his abode in Russia, de Pachmann *pere* had lived in Vienna, and come in frequent contact with Beethoven, Weber, and other great musicians of the period. He was his son's first teacher. In 1866, however, young de Pachmann was sent to the Conservatorium at Vienna, where he studied two years under Professor Dachs. In 1869, the youth returned to Russia and made a successful public debut. But his performances were not satisfactory to himself, and he withdrew into private life for eight years, and devoted himself to continuous study. Another emergence failed to content the pianist, and once again he went into retirement. Two years afterward he came forth in Vienna, and this time his efforts won the approval not merely of the public, but of the virtuoso. In May, 1882, he effected his first appearance in London at one of Mr. Ganz's orchestral concerts, and interpreted Beethoven's E flat concerto, achieving, says Sir George Grove, "a brilliant success." His recitals have ever since been a regular feature of the London season, and his enormous popularity as a Chopin-player has caused him to make Chopin-programmes a specialty. In the winter seasons, M. de Pachmann's time has been filled with concert tours in France, Germany, Italy and Russia.

The *Home Journal* gives this brief estimate of Pachmann:

"In Vladimir de Pachmann we have an artist of the rarest finish—an artist who, regardless of the brutal craving of the age for noise, eclat and over-accented brilliancy, has calmly pursued an ideal of beauty in his playing that recalls Frederic Chopin. And what a Chopin-player is Pachmann! His velvety touch, polished technic and somewhat languorous style, are adapted to a hair's breadth to the ever-lovely piano works of the Polish master. Chopin, Pachmann interprets in a masterful manner. The subtle caprices, the dizzy tempi, the graceful coquetry veiling a sorrow, delicious, profound—in a word, Poland, her natural pride, her calamities, her rhythmic life, rich in color and suggestiveness—all these Pachmann places before you by his magical play. It is a Meissonier, perfectly painted and perfectly framed. Pachmann is the poet of pianists."

He gave his only recital in St. Louis, Monday, Dec. 1st, at Entertainment Hall, Exposition Building. The following was the programme: 1. Sonata, Op. 35. 2. Ballade, Op. 23. 3. Polonaise, Op. 40. 4. Two Nocturnes—Op. 48, No. 1; and Op. 37, No. 2. 5. Fantaisie Impromptu, Op. 66. 6. Scherzo, Op. 31. 7. Four Etudes—Op. 25, No. 9; Op. 25, No. 2; Op. 25, No. 1;

Op. 10, No. 5. 8. Two Mazourkas—Op. 59, No. 3; Op. 30, No. 3. 9. Two Valses—Op. 64, No. 1; Op. 42. Nearly all the numbers are taken from Kunkel's Royal Edition.

AMBERG DOUBLE OPERA CO.

The Amberg Double Opera Co., from the Amberg Theater, New York City, including the famous prima donna, Emma Seebold, Paula Loewe, Carla Englaender, Adolph Philipp, and a large, fine company, will give a week of opera, at the Grand Hall, Exposition Building, beginning Dec. 1st. Monday night and Saturday matinee, "The Beggar Student;" Tuesday, "The Gipsy Baron;" Wednesday and Saturday night, "The Seven Suabians," romantic opera by Carl Millöcker;" Thursday, "Die Fledermaus" (The Bat); Friday, "Nanon." Large chorus and orchestra. Popular prices, \$1, 75, 50 and 25 cents.

THE JANKO KEY-BOARD.

The new invention of M. de Janko, which is creating such a stir in the East, has been in course of development four or five years, and has been in use several years in Germany, where a number of manufacturers are engaged in making it for the trade. The new key-board can be added to any piano, grand, square or upright; and an organ has been built to which it is attached.

The new key-board consists of six rows of keys, placed one above the other. Each key can be struck in three different rows, either in the first, third and fifth, or in the second, fourth and sixth rows. The two lowest rows contain all the tones used. Each row contains but whole tones or steps. In the lowest row are the tones C, D, E, F sharp, G sharp and A sharp. In the second row we have C sharp, D sharp, F, G, A and B. The third and fourth rows, and the fifth and sixth rows are but repetitions of the first and second. The keys are joined by a piece of wood in the form of steps. Some of the keys have a black stripe on them. These are the keys of F sharp, G sharp and A sharp on the first bank, and C sharp and D sharp on the second. A great advantage of the key-board is that the hand can always be in a natural position. There is no cramping or undue stretching of the fingers.

The keys on the Janko key-board are not perfectly horizontal, but are inclined towards the player. Thus the natural motion of the arm is accommodated.

The size of an octave is so reduced that an ordinary hand can span ten or twelve keys without difficulty. Chords can be given with all the notes simultaneously, instead of in *arpeggio* style.

It is a great point in the new key-board that the fingering in every scale is the same. Transposition is made a perfectly easy and mechanical bit of work.

Among the advantages of the new key-board are these: By reason of the many rows, the hand maintains a natural position. The shorter thumb takes position below the longer fingers.

The passing under of the thumb in scales and *arpeggios* is so natural that such passages are executed with greatest ease and strictly *legato*.

All scales and chords have uniform fingering. The relative position of all technical figures and chords on the new key-board remains the same in all keys; therefore, one can transpose without difficulty. One can play half-tones strictly *legato* with one finger. This is an advantage in playing octaves and chords. Small hands can now strike with ease tenths and twelfths. The octave on the new key-board corresponds in extent with the sixth on the ordinary.

Since the relative position of the fingers in all keys remains the same, it is merely necessary to learn but one scale, or other technical figures, and one has at the same time acquired the remaining.

A vast number of new effects of artistic value; heretofore impossible, can now be introduced into musical compositions. Many works originally written for four hands, can be played with two.

The use of the new key-board in Germany has been extended enough to ensure for the invention the stamp of critical approval. The musical magnates of Leipzig, as well as other great musical centres, have passed their judgment upon it, and that judgment has been highly favorable. All concede that with the Janko key-board can be obtained results simply impossible without it. The fact that it can be applied to any piano—grand, square or upright, the original old-style key-board still remaining in its place—is another strong argument in its favor.—*Music and Drama*

Death of J. S. Barreiras.

With deep regret, we announce the death of Mr. J. S. Barreiras, the well known piano dealer. Mr. Barreiras has been connected with the trade in St. Louis for the past twenty years and was most highly esteemed by all with whom he came in contact. His health has been steadily failing for years, and his death was not unexpected.

JENNY LIND.

In her later days Jenny Lind never went to theaters, balls, or operas. She went to hear Patti sing once, but left the hall before the performance was over, saying that Patti could act but she couldn't sing. She was rather sensitive on the subject of her rivals. She attended once a garden party given by Lady Burdett-Coutts. In the course of conversation a gentleman speaking of Christine Nilsson, called her the "Swedish Nightingale." Instantly there sprang up from a seat close by, an aged, thin woman, who pointed her finger at the speaker, and exclaimed in a voice quivering with rage: "You are wrong sir, you are grossly wrong; I am the 'Swedish Nightingale.' I am Jenny Lind!"

CITY NOTES.

Mrs. Chapelle-Knox, soprano, of Kansas City has come to this city to reside.

Mr. Louis Mayer, Jr., has returned to St. Louis, having lived for some time in Chicago.

Miss Zellisk Soboleski has returned to this country from Italy, where she pursued her vocal studies.

Miss Maggie Hennagan gave the operetta "Last Will and Testament" at the Rock Church Hall with gratifying success.

August Meyer of 1014 Morrison avenue is one of the best teachers of the zither in the west and has arranged many excellent pieces.

Welsh's Music and piano store at 821 Franklin avenue has a full line of pianos, organs, sheet music and musical instruments of all kinds.

Miss L. Wray Garey assisted in the concert given by the Royal Arcanum at Pickwick Hall on the 21st ult. She played "Satalite Polka," by Aiden, with immense success.

Mrs. H. S. Praetorius, the well-known mezzo-soprano, now of Buffalo, sang Schleifarth's "Merrily I Roam" at a recent concert there and was received with great applause.

Mrs. Louis A. Peebles has a very grateful class of pupils, for they acknowledge the many great advantages they enjoy in the possession of such an eminent singer and teacher.

Signor G. Parisi is the happy father of a bouncing baby boy. No doubt he will be heard on many interesting occasions.

The Philharmonic Quintette Club is made up of Guido Parisi, first violin; John Boehman, second violin; P. G. Anton, viola; Louis Hammerstein, piano; P. G. Anton, Jr., cello.

Master C. Machacek, a pupil of Miss Nothhelfer, played Scherzo from Symphony in A minor by Mendelssohn at a concert given at Social Turner Hall and won the greatest praise.

August Rosen, organist of the Third Congregational Church was assisted in the service of song given on the 28d ult, by Ludwig W. Hoffmann, violoncellist and Fred V. Hoffmann, violinist.

Miss Katie V. King, of Fayetteville, Ark., who spent a few months in St. Louis, left to visit relatives in the South. Miss King is a lady of the highest attainments and a most popular teacher.

The Western Conservatory of music gave a very successful musicale on the 10th ult. The programme contained numbers by Madame Adela Lucy, Miss Agnes Gray and Roscoe Warren Lucy.

Miss Rosy Faust of Compton Hill played a piano solo "March des Adelphennues" for St. Kevin's church Festival held at Uhrig's Cave on the 14th ult. The audience greeted her with deserved applause.

Chas. H. Johnson the organist, assisted by Signor Guido Parisi, the violinist, gave a recital at Pilgrim church on the 28th ult. The programme was admirably selected and rendered in a masterly manner. Mr. Johnson will remain with the Pilgrim church the coming year.

Miss Agnes Gray the violinist took part in a teachers recital given at Lindenwood Hall, St. Charles, Mo. Her numbers were "Berceuse" by Daube and "Mazurka de Concert" by Musin, both numbers were encored.

The Southern Jollification, duet, by Charles Kunkel received a triple encore at Webster, Mo., where it was played by Messrs. Louis Conrath and Aug. Rosen in a concert for the benefit of the Presbyterian Church there.

Wm. Maddern, leader of the Grand Opera House Orchestra introduced into his programme "Southern Jollification" the greatest success by Charles Kunkel and "I Love but Thee" the very popular song by Alfred G. Robyn.

Miss Julia Vollmer, soprano, sang at the grand opening of the Missouri Gymnasium at the Fagin building. Her rendition of "The Grave on the Heath" captivated the audience, which insisted on an encore, "Love's Proving."

H. J. Isbell, teacher of the banjo, has formed a Lady Banjo Club. It meets at the residence of Mrs. Battle, 3427 Morgan street. The members are Misses Weiss, McCormack, Richards and May. Mr. Isbell is located at 2606 Locust street.

Ray Douglas, the popular young assistant organist at Temple Israel, has gone to Corpus Christi, Texas, where he will stay for some time; before going he was presented by the choir with an elegant pin, the presentation address being made by A. G. Robyn. He leaves with the regrets of all his associates.

Miss Laura F. Fischer, the soprano, is one of our very successful teachers of the voice. Some of her pupils were highly praised at the Cincinnati college of Music. Miss Fischer is specially engaged during vacation at the Beethoven Conservatory in giving special training to teachers and such seeking instructions during that time. Miss Fischer is located at 1825 Rutger street.

The following programme was given at Oakville for the benefit of a church:

Piano Duet—"International Fantasie"—Epstein, Messrs. Conrath and Rosen; Trio for Piano, Violin and Cello (G major)—Jos. Haydn, The Famous Hoffmann Brothers Trio; Bass Solo—"Sentinel," Mr. Sam C. Black; Violin Solo—"Mazurka de Concert"—Musin, Mr. Fred V. Hoffmann, Mr. August Wm. Hoffmann, accompanist; Duet, Violin and Piano, four hands—Piel, Messrs. F. V. Hoffmann, Conrath and Rosen; Piano Duet—"Valse Brillant"—Moszkowski, Messrs Conrath and Rosen; Trio for piano, violin and cello—"Ave Maria," A. W. Hoffmann, Hoffmann Brothers Trio; Bass solo—"The Whale,"—Molloy, Mr. Sam C. Black; Cello solo—"Two Themes," (Russes et Ecossais), Franchonne, Mr. Ludwig W. Hoffmann, Mr. A. W. Hoffmann, accompanist; Duet, violin and piano, four hands—Piel, Messrs. F. V. Hoffmann, Conrath and Rosen.

CITY NOTES.

Otto Anschultz attended the German Opera with great regularity.

Messrs. A. G. Robyn and Guido Parisi are engaged to play at Sedalia.

Herman Haeger, teacher of the zither and mandolin, at 711 South Broadway, is doing fine work with his pupils.

Dr. Adam Flickinger, the dentist, whose office is at 1113 Pine street, is building a very fine residence at 3435 Lafayette avenue.

Fred Schillinger, of 2148 Salisbury street, teacher of piano and violin, is conductor of the Apollo Singing Society and Freier Männerchor. He is an able musician and an excellent teacher.

NERVE-PAINS.

St. Jacobs Oil Cures Neuralgia. Neuralgia. Neuralgia.

Salt Point, N. Y., April 16, 1889.
I suffered six weeks with neuralgia; a half bottle of St. Jacobs Oil cured me; no return of pain in three years. Have sold it to many, and have yet to hear of a single case it did not relieve or permanently cure.

G. JAY TOMPKINS, Druggist.

Green Island, N. Y., Feb. 11, 1889.
I suffered with neuralgia in the head, but found instant relief from the application of St. Jacobs Oil, which cured me.

E. P. BELLINGER, Chief of Police.

Signor G. Parisi played at Mrs. Daughaday's residence, 3703 Westminster Place, and at the Missouri Gymnasium on the 22nd ult.

The Orpheus Sangerband, under the direction of Fred. W. Norsch, gave a concert on the 23rd ult. Sig. Guido Parisi played a violin solo and trio.

The Liederkranz Club gave a concert on the 29th ult. Among the numbers were a Quartette by Beethoven and a Quintette by Judassohn, rendered by Sig. Parisi.

Mr. Charles Streeter, of the Grand Opera House Orchestra, is delighting patrons with his cornet solo, "Russian Fantasia." Mr. Streeter has made himself very popular.

Louis J. Dubuque, organist of the Rock Church and teacher of vocal music at the academies of Sacred Heart and Loretto, has a large and successful private class of vocal pupils.

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Cloth Store.
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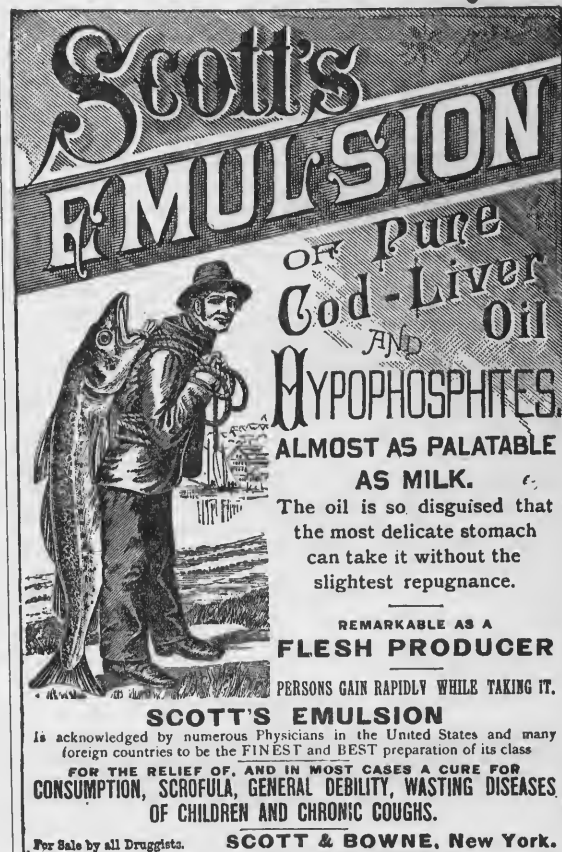
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Gilbert & Sullivan's comic opera, "The Mikado," will be given at Carondelet, on 5th inst., for the benefit of the poor. The cast is as follows: Mikado, F. M. Duggan; Nanki-Poo, Henry L. La Barge; Ko-Ko, H. N. Poepping; Pooh-Bah, Albert Wegman; Pish-Tush, Dr. H. C. Hardins; Yum-Yum, Miss Freda Stone; Pitti-Sing, Miss Madge Terry; Peep-Bo, Miss Eunice Chase; Kattisha, Miss Teresa Finn. George Enzinger will be the pianist, assisted by Jacob Moerschel.



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To my dear friend J. A. Kieselhorst.

TRUE HEARTS.

(Sur Thèmes de Terschak.)

Moderato. ♩ 69.

Charles Kunkel.

Cantabile.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 69 beats per minute. The mood is 'Cantabile'. The score includes various musical notations such as notes, rests, and fingerings. Pedal points are indicated by 'Ped.' below the bass staff. The second system continues the melody and accompaniment. The third system includes a 'rit.' (ritardando) marking and a 'a tempo.' marking. The fourth system features a 'p' (piano) dynamic marking. The fifth system concludes the piece. The score is published by Kunkel Bros. in 1890.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble and bass staff for piano accompaniment and a single melodic line for the voice. Fingerings are indicated by numbers 1-5. Pedal points are marked 'Ped.' at the beginning and end of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature is one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, and then a dotted quarter note B-flat4. The bass line in the lower staff starts with a half note G3, followed by a half note F3, and then a dotted half note E3. The score includes various musical notations such as eighth notes, quarter notes, and dotted notes, as well as fingerings and articulation marks. The piece concludes with a final cadence in the upper staff and a sustained bass line in the lower staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains the final two measures. The music is written for piano on a grand staff. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a final cadence in the fifth measure of the first system. The second system shows the continuation of the melody and accompaniment, ending with a final cadence in the second measure. The score includes various musical notations such as notes, rests, and fingerings, as well as the instruction 'Ped.' (Pedal) at the end of each measure.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The tempo is marked "a tempo." and the key signature is one sharp (F#). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "rit." (ritardando). The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The score is divided into measures by bar lines, and the key signature is indicated by a sharp sign on the F line.

cantabile.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures, and the second system contains the next five measures. Each measure is marked with a 'Ped.' (pedal) instruction. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The piece concludes with a final chord in the fifth measure of the second system.

[illegible]

con anima.

cres.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "cres." (crescendo). The piano part features a prominent bass line with octaves and chords, and a right-hand part with chords and single notes. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "Ped." (pedal). The piano part is divided into measures, with some measures containing multiple notes or chords. The score ends with a double bar line.

cres.

~~rit.~~

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The music is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, often triplets-based, accompaniment in the left hand. The score includes various musical notations such as notes, rests, and fingerings. Performance instructions like "Ped." (pedal) and "cres." (crescendo) are present. The piece concludes with a double bar line and a repeat sign.

a tempo.

This system contains the first four measures of the piece. The right hand features a series of chords and single notes, with fingerings such as 4 1, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand plays a steady eighth-note accompaniment. Pedal markings are present under measures 1, 2, 3, and 4.

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 5 through 8. The right hand continues with complex chordal textures and some melodic lines, including fingerings like 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand maintains the eighth-note accompaniment. Pedal markings are present under measures 5, 6, 7, and 8.

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 9 through 12. The right hand features more intricate chordal patterns, with fingerings such as 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand continues the eighth-note accompaniment. Pedal markings are present under measures 9, 10, 11, and 12.

Ped. Ped. Ped. Ped. Ped. Ped.

rit.

This system contains measures 13 through 16. The tempo marking changes to *rit.* (ritardando). The right hand has fewer notes, with some chords and single notes, including fingerings like 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand continues the eighth-note accompaniment. Pedal markings are present under measures 13, 14, 15, and 16.

Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

This system contains measures 17 through 20. The tempo marking changes back to *a tempo.* The right hand features a series of chords and single notes, with fingerings such as 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand continues the eighth-note accompaniment. Pedal markings are present under measures 17, 18, 19, and 20.

Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' below the bass staff. A dynamic marking *p* is present.

Second system of musical notation. Treble and bass staves. Treble staff includes a triplet marked 'rit. 3' and a return to 'a tempo'. Bass staff continues the accompaniment. Pedal points are indicated by 'Ped.' and some are marked with an asterisk (*). A dynamic marking *p* is present.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet marked 'rit.' and a crescendo marked 'cres.'. Bass staff continues the accompaniment. Pedal points are indicated by 'Ped.'. A dynamic marking *p* is present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet marked 'a tempo..'. Bass staff continues the accompaniment. Pedal points are indicated by 'Ped.'. A dynamic marking *p* is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a triplet marked '8'. Bass staff continues the accompaniment. Pedal points are indicated by 'Ped.'. A dynamic marking *ppp* is present.

AUFSCHWUNG.

(SOARING.)

R. Schumann Op.12. N° 2.

Sehr rasch (*Very fast*) ♩. 104.

Chords containing too large a stretch for the right hand may be divided with the left as indicated by the small notes.

First system of musical notation, measures 1-4. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Second system of musical notation, measures 5-8. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Third system of musical notation, measures 9-12. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Fourth system of musical notation, measures 13-16. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The system is marked *ritardando.* and *a tempo.* with a *mf* dynamic.

Fifth system of musical notation, measures 17-20. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The system is marked *Ped.* and *mf*.

Sixth system of musical notation, measures 21-24. The treble staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth-note chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The system is marked *Ped.* and *mf*.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. It features a complex texture with many beamed sixteenth and thirty-second notes. Pedal points are indicated with 'Ped.' and asterisks. Dynamics include *sf* and *ff*.

Second system of musical notation, measures 5-8. Continues the complex texture with many beamed notes. Pedal points are indicated with 'Ped.' and asterisks. Dynamics include *f* and *sf*.

Third system of musical notation, measures 9-12. The texture becomes slightly less dense. Pedal points are indicated with 'Ped.' and asterisks. Dynamics include *f* and *mf*.

Fourth system of musical notation, measures 13-16. The texture is more open. Pedal points are indicated with 'Ped.' and asterisks. Dynamics include *f* and *mf*.

Fifth system of musical notation, measures 17-20. Continues with complex textures and many beamed notes. Pedal points are indicated with 'Ped.' and asterisks. Dynamics include *mf*.

Sixth system of musical notation, measures 21-24. The music concludes with a *ritardando* marking, followed by a *a tempo* section and a *scherzo* section. Dynamics include *sf* and *sf*.

rando.

sff

Ped.

sff

Ped.

ritardando.

a tempo.

mf

Ped.

Ped.

Ped.

Ped.

The sheet music consists of six systems of staves. The first system includes a small 'a' marking. The second system has 'sf' and 'Ped.' markings. The third system has 'sf', 'f', and multiple 'Ped.' markings. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The sixth system has a 'pp' marking. The music concludes with a final chord and a small 'a' marking.

a. Small hands can omit the octave for the left hand and play part of the notes for the right hand.

This page of piano sheet music consists of six systems of staves. The first two systems are in bass clef, while the remaining four are in treble and bass clef pairs. The music includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5. Performance instructions include *ritardando.*, *a tempo.*, *mf*, *f*, *ff*, and *sff*. Pedal markings are present throughout, often accompanied by asterisks (*). The piece concludes with a final chord marked *f* and a double bar line.

WHY?

Langsam und zart. (*Slow and tender*) ♩-60.

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ROSETTE.

VALSE.

G. Bachmann.

Tempo di Valse $\text{♩} = 80$.

The musical score is written for piano in 3/4 time. It consists of five systems of two staves each (treble and bass clef). The first system includes dynamic markings 'cres.' and 'f', and a fingering '5' above the final measure. The second system begins with a 'p' (piano) marking. The third system features a 'sf' (sforzando) marking. The fourth and fifth systems continue the melodic and harmonic development. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating a detailed performance guide. The key signature has one sharp (F#), and the tempo is marked 'Tempo di Valse' with a quarter note equal to 80 beats per minute.

First system of musical notation, measures 1-4. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff contains a bass line with notes C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *cres.* (crescendo).

Second system of musical notation, measures 5-8. The treble clef staff continues the melody with notes D4, C4, B3, A3, G3, F#3, E3, D3. The bass clef staff continues the bass line with notes C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *cres.* and *f* (forte).

Third system of musical notation, measures 9-12. The treble clef staff contains notes G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef staff contains notes E3, D3, C3, B2, A2, G2, F#2, E2. Dynamics include *p*.

Fourth system of musical notation, measures 13-16. The treble clef staff contains notes G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef staff contains notes E3, D3, C3, B2, A2, G2, F#2, E2. Dynamics include *p*.

Fifth system of musical notation, measures 17-20. The treble clef staff contains notes G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef staff contains notes E3, D3, C3, B2, A2, G2, F#2, E2. Dynamics include *f*. The system concludes with a double bar line and a first ending bracket.

Sixth system of musical notation, measures 21-24. The treble clef staff contains notes G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef staff contains notes E3, D3, C3, B2, A2, G2, F#2, E2. Dynamics include *dolce.* (dolce) and *cres.* (crescendo).

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 4, 3, 2, 4, 3, 4, 3, 4, 2, 5, 4, 3, 4, 2) and a final measure with a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with fingerings (e.g., 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The bass staff features a *pp* *sostenuto* marking, indicating a very piano and sustained texture. Fingerings in the bass include 1, 3, 2, 1, 2, 3, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1.

Third system of musical notation. The treble staff includes a *cres.* (crescendo) marking. The bass staff continues the accompaniment with fingerings (e.g., 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The system concludes with a *f* (forte) dynamic.

Fourth system of musical notation. The treble staff features a *f* (forte) dynamic. The bass staff continues the accompaniment with fingerings (e.g., 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The system concludes with a *f* (forte) dynamic.

Fifth system of musical notation. The treble staff contains a melodic line with fingerings (e.g., 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The bass staff provides a continuous accompaniment with fingerings (e.g., 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1).

Sixth system of musical notation, divided into two measures. The first measure is marked with a '1' and the second with a '2'. The treble staff contains a melodic line with fingerings (e.g., 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The bass staff provides a continuous accompaniment with fingerings (e.g., 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The system concludes with a *f* (forte) dynamic.

HAPPY BIRDLINGS.

RONDO.

Moderato. ♩ - 126.

Carl Sidus Op. 217.

The musical score is a Rondo in 2/4 time, Moderato tempo, 126 beats per minute. It is composed by Carl Sidus, Op. 217. The score is written for piano with treble and bass staves. It includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'Ped.' and 'cres.'.

The score is divided into two main sections: a piano (p) section and a forte (f) section. The piano section is marked with 'p' and the forte section with 'f'. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'Ped.' and 'cres.'.

The score is divided into two main sections: a piano (p) section and a forte (f) section. The piano section is marked with 'p' and the forte section with 'f'. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'Ped.' and 'cres.'.

TRIO. Giocoso.

The Trio section consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a crescendo (*cres.*) and a forte (*f*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a crescendo (*cres.*) and a forte (*f*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic. The score is marked with numerous fingerings, slurs, and pedaling instructions (*Ped.*) and asterisks (*). A repeat sign is present at the end of the fifth system.

Repeat from the beginning to 8: then go to the finale

FINALE.

The Finale section consists of one system of music. It begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic. The score is marked with numerous fingerings, slurs, and pedaling instructions (*Ped.*). A repeat sign is present at the beginning of the system.

WILLIAM TELL.

3

(Rossini)

Carl Sidus Op.132.

Allegretto ♩ - 152.

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The time signature is 3/4, indicated by a '3' over a '4'. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 152 beats per minute. The score includes various musical notations such as notes, rests, and fingerings (numbers 1-5). Dynamic markings like 'f' (forte) and 'p' (piano) are present. The piece concludes with a double bar line and repeat dots.

4 *Moderato* ♩ - 160

First system of the *Moderato* section. The right hand features a melodic line with various fingerings (1-5) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano).

Second system of the *Moderato* section. It continues the melodic and harmonic development. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated with "Ped." and asterisks.

Third system of the *Moderato* section. The right hand has a more active melodic line. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated with "Ped." and asterisks.

Fourth system of the *Moderato* section. The melodic line continues with various fingerings. Dynamics include *f* (forte) and *p* (piano).

Fifth system of the *Moderato* section. The right hand features a melodic line with slurs and fingerings. Dynamics include *f* (forte) and *p* (piano).

Sixth system of the *Moderato* section. The right hand has a melodic line with slurs and fingerings. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated with "Ped." and asterisks.

Allegro Vivo ♩ - 138.

First system of the *Allegro Vivo* section. The right hand features a fast, rhythmic melodic line. The left hand provides a steady accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

First system of piano music. The treble staff contains a series of eighth-note chords with fingerings 1 3 2 1, 3 4 5, 3 2 1, 3 2 1, 3 5 4 2, 1 3 2, 1 3 2 1, 1, 3 4 5, 1 3 5, and 4 3 2. The bass staff provides a harmonic accompaniment with chords and single notes.

2^d time *ff*

Second system of piano music, marked *ff*. The treble staff continues with eighth-note chords and fingerings 1 3 2 1, 3 2, 1 5 2 5, 2 5 3 2, 1 2 3 3 2, 1 3 2 1, 3 2, 1 5 2 5, 2 5 3 2, 3 2 3 3 2, and 1. The bass staff features chords and single notes, with a *ff* dynamic marking at the end.

Third system of piano music, marked *mf*. The treble staff includes eighth-note chords with fingerings 3 2 1, 2, 1 3 2 1, 3, 3 1, 4, 3 1, 3, 2 5, 3 2 1, 3 2 1, 3, 3 1, 4, 3 1, and 3. The bass staff continues with chords and single notes.

Fourth system of piano music, marked *mf*. The treble staff features eighth-note chords with fingerings 2 5, 3, 1 3 2 1, 1, 4 5, 3 2, 1 3 2, 5 4, 3 2, 1 3 2, 1, 1, 3 1, and 1 3. The bass staff provides harmonic support with chords and single notes.

Fifth system of piano music, marked *f*. The treble staff contains eighth-note chords with fingerings 5, 4, 3, 3 2, 1 3 2 1, 1, 3 4, 3 2, 1 5 2 1, 3 4, 2, 1 3 2, 1 3 2 1, and 1. The bass staff features chords and single notes.

Sixth system of piano music, marked *f*. The treble staff includes eighth-note chords with fingerings 3 4 5, 1 3, 4, 1 3, 1 1, 1 3, 1 1, 1, 5 2, and 3. The bass staff continues with chords and single notes.

Seventh system of piano music, marked *f*. The treble staff features eighth-note chords with fingerings 1 3, 1 4, 1 5, 1, 1 8, and 1. The bass staff includes chords and single notes, with a *f* dynamic marking at the end.

AVE MARIA.

*Lento assai. ♩ - 72.
dolce molto espress e legato.*

Schubert - Liszt.

The first system of musical notation for 'Ave Maria' by Schubert-Liszt. It features a grand staff with a treble and bass clef. The tempo is marked 'Lento assai. ♩ - 72.' and the mood is 'dolce molto espress e legato.' The key signature is one flat (B-flat). The time signature is common time (C). The music consists of a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign and a 'riten. pp' (ritardando, pianissimo) marking.

gli accompagnamenti sempre dolcissimo.

The second system of musical notation for 'Ave Maria'. It continues the grand staff with treble and bass clefs. The tempo and mood remain 'Lento assai' and 'dolce molto espress e legato.' The music features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The system ends with a repeat sign and a 'riten. pp' marking.

il canto sempre marcato ed espressivo.

The third system of musical notation for 'Ave Maria'. It continues the grand staff with treble and bass clefs. The tempo and mood remain 'Lento assai' and 'dolce molto espress e legato.' The music features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The system ends with a repeat sign and a 'riten. pp' marking.

The fourth system of musical notation for 'Ave Maria'. It continues the grand staff with treble and bass clefs. The tempo and mood remain 'Lento assai' and 'dolce molto espress e legato.' The music features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The system ends with a repeat sign and a 'riten. pp' marking.

il canto

sempre ben marcato.

cres.

stringendo.

rinf.

rinf.

cres. ed accelerando.

pp

dolcissimo delicatamente.

il canto sempre marcato ed espressivo.

gli accompagnamenti sempre p

This musical score is for the piece 'The Girl Who Married the Doctor' by John Williams. It is written for a piano and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The score is in 2/4 time and consists of 43 measures. The key signature is one flat (B-flat major or D minor). The piece is marked 'Allegretto' and 'Moderato'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulation marks. The right hand part is particularly intricate, with many sixteenth-note passages and slurs. The left hand part provides a steady, rhythmic foundation. The score is presented on a single page with a large, clear font for the notes and a smaller font for the lyrics and other markings.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, often beamed together, and includes fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines, also including fingerings. The key signature has one flat (B-flat), and the time signature is 4/4. The first system ends with a repeat sign and a 'Ped.' (pedal) instruction. The second system continues the piece, ending with a final cadence and a 'Ped.' instruction. The notation is clear and includes various musical symbols such as slurs, ties, and dynamic markings.

[illegible]

8.

Andante

dolcissimo.

Andante

leggierissimo.

un poco più animato.

This system contains the first two measures of the piece. The treble staff begins with a series of eighth notes, heavily fingered (e.g., 4 2 1 5, 4 2 1 5, 4 2 1 5). The bass staff provides a harmonic accompaniment with chords and single notes. The tempo/mood is marked 'leggierissimo' and the instruction 'un poco più animato' is placed below the first measure.

sempre staccato.

più cres.

This system covers measures three and four. The treble staff continues with rapid eighth-note passages. The instruction 'sempre staccato' is written below the first measure of this system. The second measure of the system is marked 'più cres.' (più crescendo).

molto rf

This system contains measures five and six. The treble staff features a mix of eighth and sixteenth notes. The instruction 'molto rf' (molto ritardando) is written below the first measure of this system.

dimin.

This system contains measures seven and eight. The treble staff shows a decrescendo in dynamics, marked 'dimin.' below the first measure of this system. The piece concludes with sustained chords in both staves.

pp leggierissimo.
or thus.

smorzando.

pp *smorzando.*

accelerando e cres. molto.

diminuendo e ritenuto - - - molto.

non troppo presto.

p dolce *h.* *r.h.*

I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Translation by H. Hartmann.

Words by Emma J. Bell.

Franklin E. Cook.

Moderato ♩ - 92.

The piano introduction is in 3/4 time, marked Moderato (92 bpm). It features a melody in the right hand with triplets and a harmonic accompaniment in the left hand. The piece ends with a ritardando (rit.) and a final chord.

3.	wieder träumt' mir's, Lieb:	Der Le-bens-a-bend sinkt;	Doch
2.	träumte künft'ges Glück,	Dass einst der Tag be-ginnt,	Da
1.	Im Traumdes Glü-ckes Lenz	Hab' wie-der ich ge-schaut	Den

The vocal melody for the first system is in 3/4 time. It begins with a piano (p) dynamic. The melody is simple and melodic, with lyrics in English and German.

1.	Oh	I've been dream-ing, love,	Of stand-ing by your side,	The
2.		I've been dream-ing, love,	That in a fu-ture bright,	My
3.		I've been dream-ing, love,	Life's eve was draw-ing nigh;	Loves

3.	Lie-bes-licht	be-glänzt den Pfad, Der Strahl am A-bend-himmel blinkt.	Das
2.	die-ser Arm	Dich schützt und trägt; Dein Glück und meins zu-sammenrinnt	Käm
1.	Glanz des Au-ges	lie-be-hold, Die mir ge-lob-te: schö-ne Braut	Die

The vocal melody for the second system continues the melody from the first system. It includes lyrics in English and German. The piano accompaniment consists of chords in the left hand.

1.	love-lights shin-ing	in your eyes, My hap-py, peer-less, promised bride!	We
2.	strong right arm	your stay should be, Your hap-pi-ness my chief de-light.	Should
3.	sun-light cheer'd	the down ward path, And beam'd athwart a cloud-less sky.	The

3. Licht er-blass - te, Lieb-
 2. Kummer ü - ber Dich,
 1. Lip - pe haucht den Eid

Der letz - te Glanz dem Gang
 Kränkt' Dich manch bit - t'res Wort,
 Von Lieb, Be - stän - dig - keit

Auf
 Dann
 Und

1. breath'd those ho - ly vows, Of love and con - stan - cy, With
 2. wea - ry care o'er take, Or bit - ter grief draw near, Your
 3. light was fad - ing, love, The last pale ray that gleam'd Up -

3. dim - brem Er-den - pfad war der, Der Deinem lich - ten Aug' ent - sprang.
 2. ruht' Du aus an meiner Brust, Die Züh - re küsst vom Aug' ich fort -
 1. Hand in Hand und Herz bei Herz Wir schwuren für die E - wig - keit

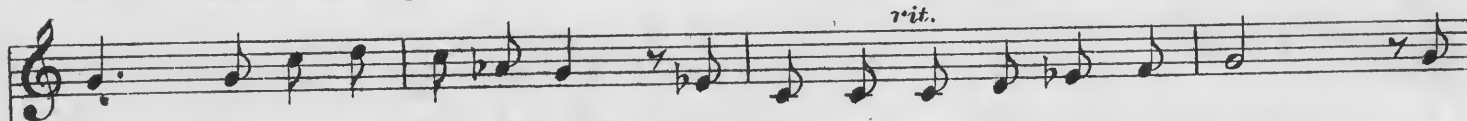
Nun
 Ein
 Ja,

1. hand, in hand, and heart to heart, We plighted for e - ter - ni - ty Yes
 2. rest should be up - on my breast, My hand would dry each fall - ing tear A
 3. on my dark'ning sight was that Which in your ten - der glan - ces gleam'd The
 rit.

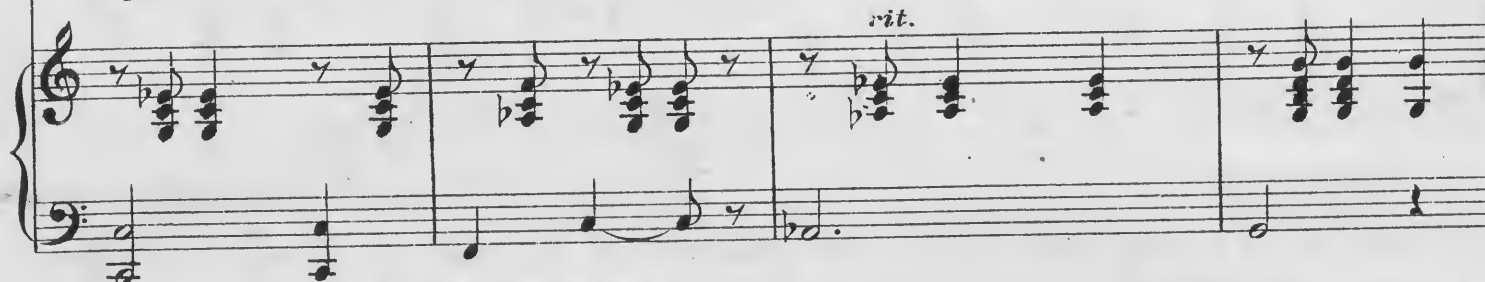
3. alt zu sein - es ist kein Traum; Den Schei - tel bleicht des Al - ters Schnee. Bei
 2. Bess - rer hat Dich nun im Bann, Be - rei - tet Dei - nes Le - bens Glück Dein
 1. wie - der träumt mir von der Zeit Der eit - le Traum der schönsten Nacht, Der

1. I've been dreaming o'er a - gain, That vain sweet dream of long a - go That
 2. hand - less ten - der love than mine Now smoothes for you lifes rug - ged way; Your
 3. grow - ing old, love, is no dream; Up - on my brow is winters snow, The

Dir zu sein in letz-ter Stund Ein eit-ler Traum war's vol-ler Weh! Ich
 Herz ward jenem ab-ge-wandt Der sich in Träumen sehnt zu-rück. Ich
 mich beherrschte je-de Stund' Die Erd' zum Himmel mir ge-macht. Ich



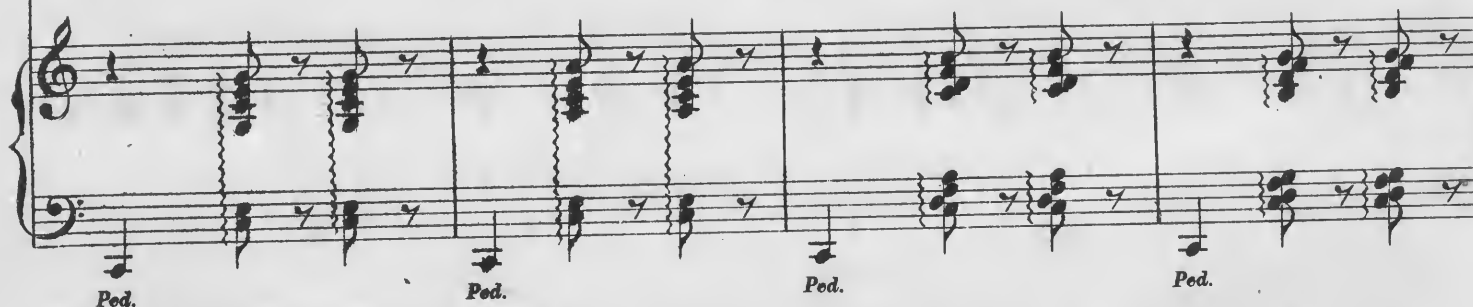
once fill'd all my wak-ing hours And made a par-a-dise be-low. Oh
 heart has care-less grown of one Whose dreams still fond-ly backward stray. Oh
 hope to die in loves em-brace Is but a dream of long a-go. Oh



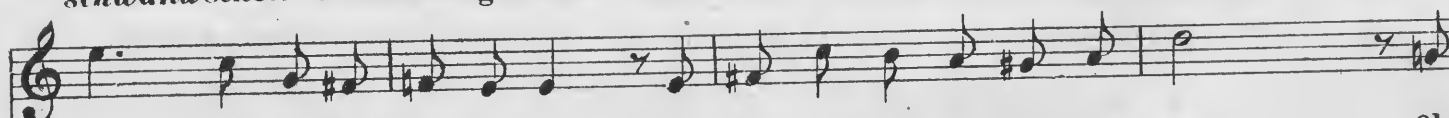
träumt' von sü-sser Lieb' Den hehrsten Traum;- al-lein Er



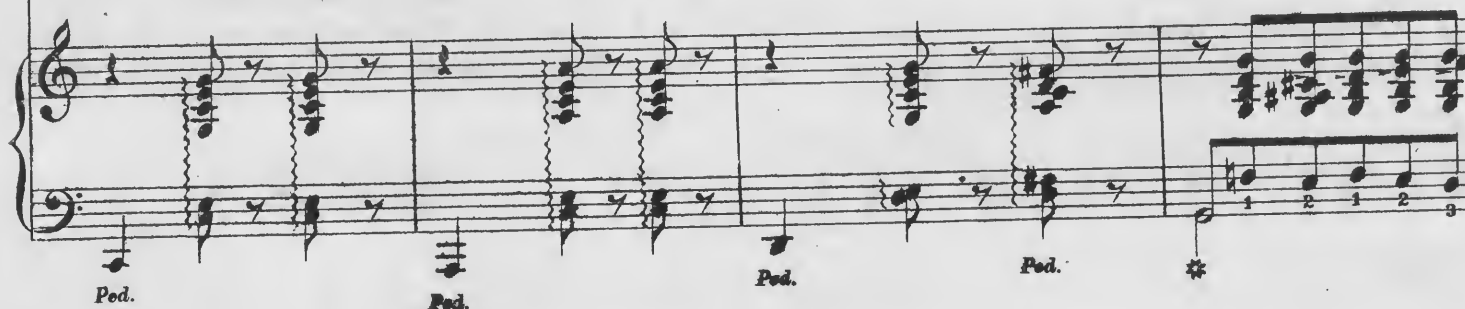
I've been dream-ing, love, The fondest dreams of you, They



schwand schon vordem Morgenlicht Die Träume blei-ben e-wig Schein Ich



van-ish with the morning light, Those dreams of you can ne'er come true. Oh,



träumt' von sü - sser Lieb

Den hehrsten Traum al - lein

Er

I've been dream - ing, love, The fondest dreams of you, They

Ped. *Ped.* *Ped.* *Ped.*

1. 1st & 2nd Verse.

schwand schon vor dem Morgenlicht

Die Träume blei - ben e - wig Schein

f van - ish with the morning light, Those dreams of you can ne'er come true.

rit. *rit.*

* *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

3. Und 2. 3rd Verse.

2. Mir Träume blei - ben e - wig Schein.

rit. 2. Oh dreams of you can ne'er come true
3. Oh

Ped. * *Ped.* * *Ped.* * *Ped.* *

THE FIRST LETTER.

(DER ERSTE BRIEF.)

Words by F. E. Weatherly.

Translation by H. Hartmann.

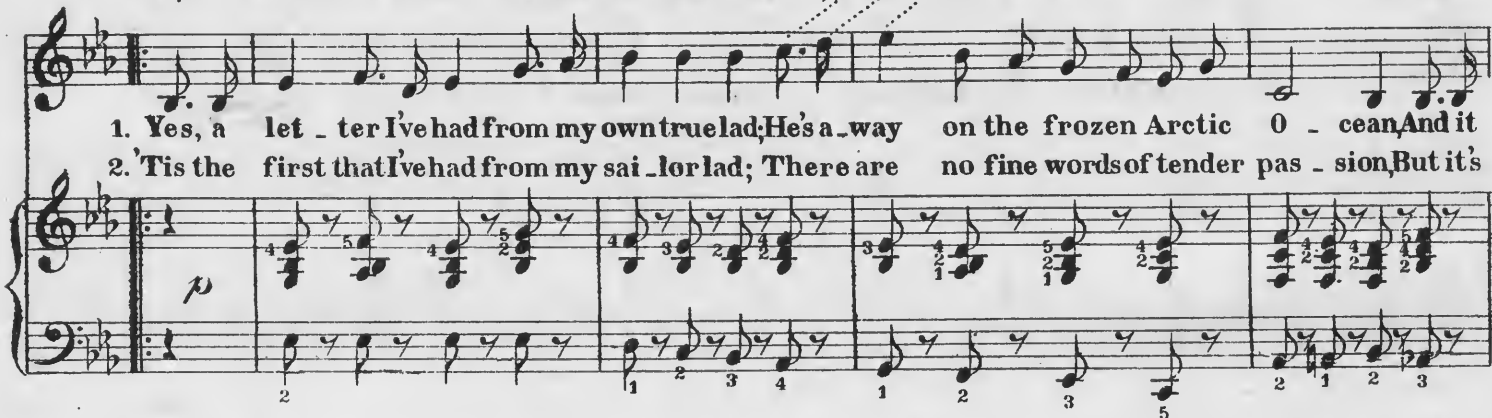
Music by J. L. Molloy.

Allegro Moderato, ♩ - 120.



2. 'Sist vom Schatz ja ein Brief, Der vom Meer ein tief, Seine Lieb' er gesteht ganz scheu und lei - se Und er

1. Et, ein Briefchen ist hier und mein Schatzschreibt mir; Er ist fern auf den eisig nord'schen Se' - en Und des

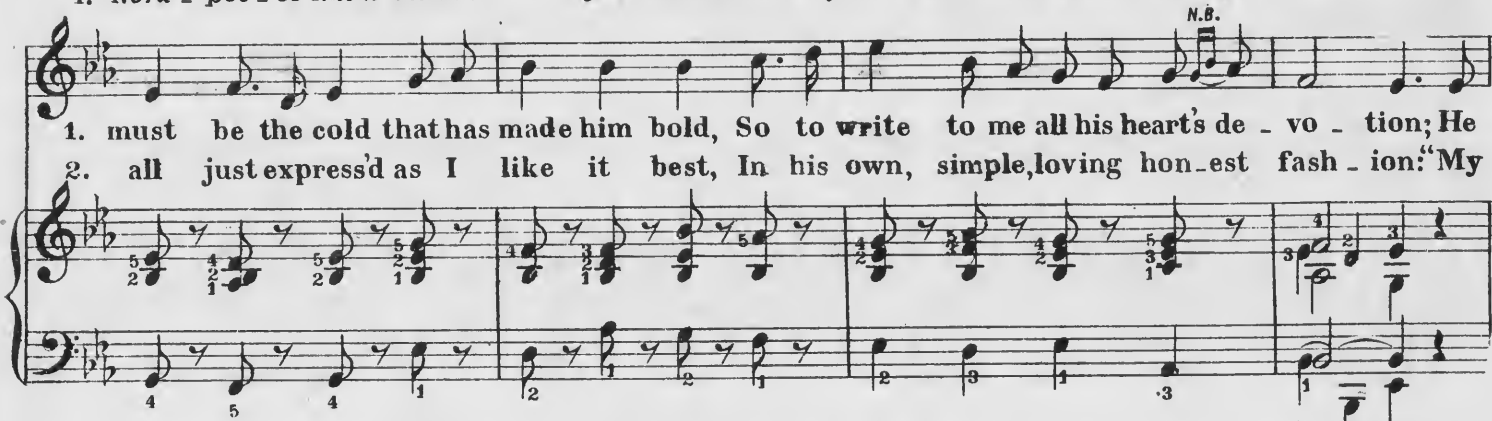


1. Yes, a let - ter I've had from my own true lad; He's a way on the frozen Arctic O - cean, And it

2. 'Tis the first that I've had from my sai - lor lad; There are no fine words of tender pas - sion, But it's

2. hat es ge - sagt Grad wies mir be - hagt In so schlich - ter, so biedrer, lie - ber Wet - se: Mein

1. Nord - pol - es Nacht hat ihn kühn ge - macht, Dass er jetzt mir kann seine Lieb' ge - steh - en. Er

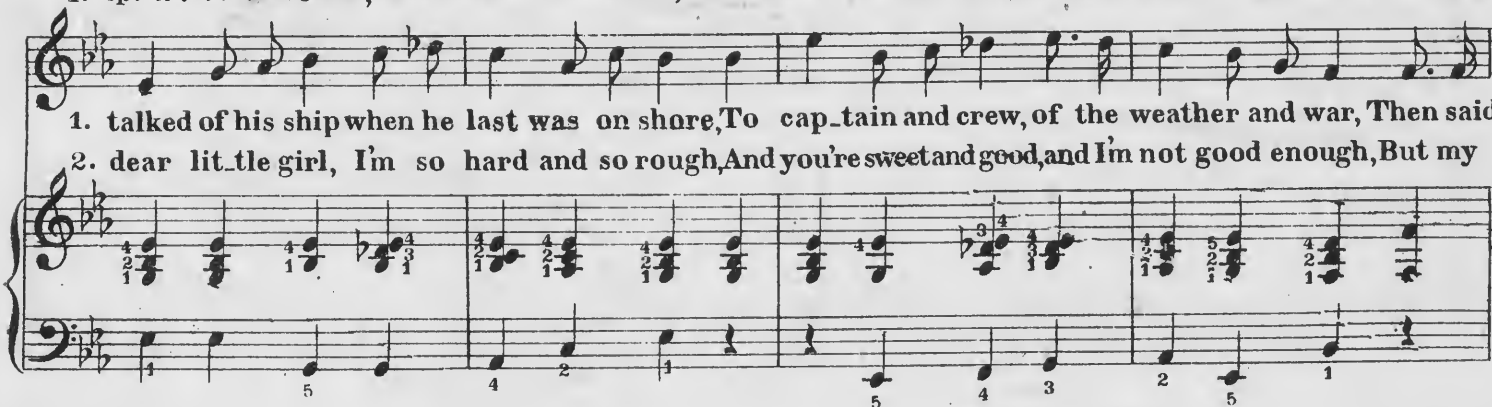


1. must be the cold that has made him bold, So to write to me all his heart's de - vo - tion; He

2. all just express'd as I like it best, In his own, simple, loving hon - est fash - ion: "My

2. lieb - herzig Kind, bin so rauh und so schlicht Und Du sanft und gut und für Dich pass ich nicht. Ach mein

1. sprach nur vom Schiff, als er letzt lich im Ort, Vom Steu - rer und Volk, von dem Wet - ter und Krieg. "Und," sagt



1. talked of his ship when he last was on shore, To cap - tain and crew, of the weather and war, Then said

2. dear lit - tle girl, I'm so hard and so rough, And you're sweet and good, and I'm not good enough, But my

2. Herz es ist treu, doch herb die Lieb' in mir Und ich lieb' Dich ja immer, ach, ja im - mer" Ob wohl
 1. er "ich muss fort!" und sonst kein Sterbenswort Und doch war er mir minne, Ich ward's in - ne Und ich

1. he "I must go," and nothing, nothing more, Tho' I knew that he loved me, O so dear - ly, And I
 2. heart it is true, my love, my love is tough, And I love you for - ev - er, And for - ev - er." I may

colla voce.

2. auch mit der Zeit mancher Brief noch kommt, Die - sen hier will ich nie ver - gessen,
 1. wusst', dass sein Herz war voll Schmerz, voll Schmerz. Als das Schiff stach zur See so froh und

1. knew that my lad was so sad, so sad, As the ship sailed a - way, so gay and
 2. have ma - ny let - ters in days to come, But there's one that will be for - got - ten

2. nim - mer.

1. lus - tig.

'Sist vom Schatz auf dem Meer ja der

1. cheer - ly.
 2. nev - er.

1. 2.

It's the first that I've had from my

Ped. Ped. Ped. Ped. Ped.

er - ste Brief; Steht ge - schrie - ben in dem Herzen auf im - mer.
poco lento. rall. ad lib.

own true lad, And it's writ in my lov - ing heart for - ev - er.

colla voce.

Ped. Ped. Ped.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little Nig" which is responded to by all the darkies in a grand "Hallelujah" Then follow the irresistible Hoe down and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains — The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.

Moderato. $\text{♩} = 120$. Secondo.

The score is written for piano and includes the following details:

- Tempo:** Moderato. $\text{♩} = 120$.
- Section:** Secondo.
- Dynamics:** *f*, *mf*, *f*, *p*, *ff*, *rit.*, *a tempo*.
- Articulation:** Numerous asterisks (*) indicating accents or articulation.
- Pedaling:** Frequent "Ped." markings throughout the score.
- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Structure:** The score is divided into measures by bar lines, with repeat signs and first/second endings.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Note. This piece produces an immense effect for exhibitions, commencement exercises etc. when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand paper pads. The Sand paper pads are used in the Banjo Solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. Parts for the instruments and Sand paper pads may be obtained of Kunkel Bros. Price 50 ¢

Charles Kunkel.

Moderato $\text{♩} = 120$.

Primo.

The musical score for "Southern Jollification" is written for piano. It consists of 10 systems of music, each with a treble and bass staff. The tempo is marked "Moderato" with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (mf, f, rit., a tempo, cres.), articulation (Ped.), and fingerings. The piece is marked "Primo." at the beginning. The score is divided into systems, each with a treble and bass staff. The first system starts with a "Primo" marking. The second system includes a "Ped." marking. The third system includes a "Ped." marking. The fourth system includes a "Ped." marking. The fifth system includes a "Ped." marking. The sixth system includes a "Ped." marking. The seventh system includes a "Ped." marking. The eighth system includes a "Ped." marking. The ninth system includes a "Ped." marking. The tenth system includes a "Ped." marking. The eleventh system includes a "Ped." marking. The twelfth system includes a "Ped." marking. The thirteenth system includes a "Ped." marking. The fourteenth system includes a "Ped." marking. The fifteenth system includes a "Ped." marking. The sixteenth system includes a "Ped." marking. The seventeenth system includes a "Ped." marking. The eighteenth system includes a "Ped." marking. The nineteenth system includes a "Ped." marking. The twentieth system includes a "Ped." marking. The twenty-first system includes a "Ped." marking. The twenty-second system includes a "Ped." marking. The twenty-third system includes a "Ped." marking. The twenty-fourth system includes a "Ped." marking. The twenty-fifth system includes a "Ped." marking. The twenty-sixth system includes a "Ped." marking. The twenty-seventh system includes a "Ped." marking. The twenty-eighth system includes a "Ped." marking. The twenty-ninth system includes a "Ped." marking. The thirtieth system includes a "Ped." marking. The thirty-first system includes a "Ped." marking. The thirty-second system includes a "Ped." marking. The thirty-third system includes a "Ped." marking. The thirty-fourth system includes a "Ped." marking. The thirty-fifth system includes a "Ped." marking. The thirty-sixth system includes a "Ped." marking. The thirty-seventh system includes a "Ped." marking. The thirty-eighth system includes a "Ped." marking. The thirty-ninth system includes a "Ped." marking. The fortieth system includes a "Ped." marking. The forty-first system includes a "Ped." marking. The forty-second system includes a "Ped." marking. The forty-third system includes a "Ped." marking. The forty-fourth system includes a "Ped." marking. The forty-fifth system includes a "Ped." marking. The forty-sixth system includes a "Ped." marking. The forty-seventh system includes a "Ped." marking. The forty-eighth system includes a "Ped." marking. The forty-ninth system includes a "Ped." marking. The fiftieth system includes a "Ped." marking. The fifty-first system includes a "Ped." marking. The fifty-second system includes a "Ped." marking. The fifty-third system includes a "Ped." marking. The fifty-fourth system includes a "Ped." marking. The fifty-fifth system includes a "Ped." marking. The fifty-sixth system includes a "Ped." marking. The fifty-seventh system includes a "Ped." marking. The fifty-eighth system includes a "Ped." marking. The fifty-ninth system includes a "Ped." marking. The hundredth system includes a "Ped." marking.

Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a! **Secondo.** Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a melodic line with various dynamics: *p*, *mf*, *f*, *mf*, *f*, and *ff*. The bass staff provides harmonic support with chords and single notes. Pedal markings are present at the end of the first and third measures.

The second system continues the accompaniment. It includes a treble staff with a melodic line and a bass staff with harmonic accompaniment. Pedal markings are used throughout. A note above the first measure reads "or thus." and another above the last measure reads "N.B."

The third system of the piano accompaniment shows a continuation of the melodic and harmonic themes. Dynamics include *p*, *sf*, and *f*. Pedal markings are indicated at the end of several measures.

N.B. Should the syncopation be too difficult play as indicated by small notes.

The fourth system of the piano accompaniment features a treble staff with a melodic line and a bass staff with harmonic accompaniment. Dynamics include *f*, *sf*, and *mf*. Pedal markings are used throughout.

The fifth system of the piano accompaniment shows a continuation of the melodic and harmonic themes. Dynamics include *ff*. Pedal markings are indicated at the end of several measures.

The sixth system of the piano accompaniment features a treble staff with a melodic line and a bass staff with harmonic accompaniment. Dynamics include *mf*. Pedal markings are used throughout.

The seventh system of the piano accompaniment shows a continuation of the melodic and harmonic themes. Dynamics include *mf*. Pedal markings are indicated at the end of several measures.

Banjo Solo.

The Banjo Solo section consists of two systems of musical notation. The first system features a treble staff with a melodic line and a bass staff with harmonic accompaniment. Dynamics include *mf*. The second system continues the solo with a treble staff and a bass staff. Pedal markings are used throughout.

N.B. Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a! *Primo* Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a!

The first system of piano accompaniment for the vocal solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *p* (piano). The second measure is marked *mf* (mezzo-forte). The third measure is marked *f* (forte). The fourth measure is marked *mf*. The fifth measure is marked *f*. The sixth measure is marked *ff* (fortissimo). The system ends with a double bar line. Below the staves, there are several measures of piano accompaniment, each marked *Ped.* (pedal) and followed by an asterisk (*).

The second system of piano accompaniment for the vocal solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *p* (piano). The second measure is marked *sf* (sforzando). The third measure is marked *sf*. The fourth measure is marked *sf*. The fifth measure is marked *sf*. The sixth measure is marked *sf*. The system ends with a double bar line. Below the staves, there are several measures of piano accompaniment, each marked *Ped.* (pedal) and followed by an asterisk (*).

The third system of piano accompaniment for the vocal solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *sf* (sforzando). The second measure is marked *sf*. The third measure is marked *sf*. The fourth measure is marked *sf*. The fifth measure is marked *sf*. The system ends with a double bar line. Below the staves, there are several measures of piano accompaniment, each marked *Ped.* (pedal) and followed by an asterisk (*).

The fourth system of piano accompaniment for the vocal solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *mf* (mezzo-forte). The second measure is marked *mf*. The third measure is marked *mf*. The fourth measure is marked *mf*. The fifth measure is marked *mf*. The sixth measure is marked *f* (forte). The system ends with a double bar line. Below the staves, there are several measures of piano accompaniment, each marked *Ped.* (pedal) and followed by an asterisk (*).

The fifth system of piano accompaniment for the vocal solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *ff* (fortissimo). The second measure is marked *ff*. The third measure is marked *ff*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*. The system ends with a double bar line. Below the staves, there are several measures of piano accompaniment, each marked *Ped.* (pedal) and followed by an asterisk (*).

The sixth system of piano accompaniment for the vocal solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *ff* (fortissimo). The second measure is marked *ff*. The third measure is marked *ff*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*. The system ends with a double bar line. Below the staves, there are several measures of piano accompaniment, each marked *Ped.* (pedal) and followed by an asterisk (*).

When accompanied by Bones, Sand paper pads there is a solo for them of four measures between the first part and the commencement of the Secondo.

A section for a Banjo solo. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 4/4 time. The first measure is marked *Banjo solo.* The second measure is marked *Banjo solo.* The third measure is marked *Banjo solo.* The fourth measure is marked *Banjo solo.* The system ends with a double bar line.

N.B. Sing the Hallelujah and Gloria. When played at Exhibitions have the entire Chorus sing it.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with a 'p' (piano) dynamic. The lower staff is in bass clef and contains a series of single notes, each marked with a '2' (second finger). The system is divided into four measures.

The second system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with a 'p' (piano) dynamic. The lower staff is in bass clef and contains a series of single notes, each marked with a '3' (third finger). The system is divided into four measures.

The third system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with a 'p' (piano) dynamic. The lower staff is in bass clef and contains a series of single notes, each marked with a '3' (third finger). The system is divided into four measures.

The fourth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with a 'p' (piano) dynamic. The lower staff is in bass clef and contains a series of single notes, each marked with a '3' (third finger). The system is divided into four measures.

The fifth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with a 'p' (piano) dynamic. The lower staff is in bass clef and contains a series of single notes, each marked with a '3' (third finger). The system is divided into four measures.

The sixth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each marked with a 'p' (piano) dynamic. The lower staff is in bass clef and contains a series of single notes, each marked with a '3' (third finger). The system is divided into four measures.

Primo.

Secondo.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand piano (G-clef and F-clef). The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the accompaniment is in the left hand. The melody features many triplets and slurs. The left hand accompaniment consists of a steady eighth-note pattern. The score ends with a double bar line.

The musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is in 3/4 time and includes a 'marcato' section. The piano part features a complex melodic line with many triplets and a 'Ped.' (pedal) section. The orchestra part includes a 'marcato' section with a 'V' (vibrato) marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment is in G major, starting with a half note G4, followed by a half note A4, and then a quarter note B4. The second system continues the vocal line with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The piano accompaniment continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and a fermata. The lyrics are written below the treble staff. The score is divided into measures by vertical bar lines. The first measure is marked with a treble clef and a key signature of one flat. The second measure is marked with a treble clef and a key signature of one flat. The third measure is marked with a treble clef and a key signature of one flat. The fourth measure is marked with a treble clef and a key signature of one flat. The fifth measure is marked with a treble clef and a key signature of one flat. The sixth measure is marked with a treble clef and a key signature of one flat. The seventh measure is marked with a treble clef and a key signature of one flat. The eighth measure is marked with a treble clef and a key signature of one flat. The ninth measure is marked with a treble clef and a key signature of one flat. The tenth measure is marked with a treble clef and a key signature of one flat. The eleventh measure is marked with a treble clef and a key signature of one flat. The twelfth measure is marked with a treble clef and a key signature of one flat. The thirteenth measure is marked with a treble clef and a key signature of one flat. The fourteenth measure is marked with a treble clef and a key signature of one flat. The fifteenth measure is marked with a treble clef and a key signature of one flat. The sixteenth measure is marked with a treble clef and a key signature of one flat. The seventeenth measure is marked with a treble clef and a key signature of one flat. The eighteenth measure is marked with a treble clef and a key signature of one flat. The nineteenth measure is marked with a treble clef and a key signature of one flat. The twentieth measure is marked with a treble clef and a key signature of one flat. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. There are also some unusual markings, such as "5 1" and "4 2 1" above certain notes, and "Ped." (pedal) markings below the bass staff. The score is divided into measures by vertical bar lines, and the piece concludes with a final cadence.

Primo.

The musical score is written for a single instrument, likely a piano, and is divided into six systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

The first system begins with a forte (*f*) dynamic and features rapid sixteenth-note passages in the right hand, while the left hand provides a steady accompaniment of eighth notes. Pedal markings are used to sustain the bass line.

The second system introduces a mezzo-forte (*sf*) dynamic and includes a piano (*p*) section. It features more complex fingering and continues the pedaling in the left hand.

The third system continues the *sf* and *p* dynamics, with the right hand playing more melodic lines. A repeat sign is visible at the end of the system.

The fourth system begins with a mezzo-forte (*mf*) dynamic and shows a change in the left-hand accompaniment pattern.

The fifth system features a forte (*f*) dynamic and includes a repeat sign. The right hand has more active melodic movement.

The sixth and final system concludes the piece with a forte (*f*) dynamic, featuring rapid sixteenth-note runs in both hands. The notation ends with a double bar line and a repeat sign.

Secondo.

[illegible]

Primo.

f *mf* *f* *mf* *f* *mf* *f*

a tempo.

rit. *f*

Hallelu-jah, *mf* Hallelu-jah, *f* Oh Glo-ri-a! *f* Hallelu-jah, *f* Hallelu-jah, *ff* Oh

Glo-ri-a! *sf* *sf* *sf* *sf* *sf*

mf *ff*

Presto

cres. *sf* *sf* *sf*

11

IMPROMPTU.

Agitato. ♩ - 160.

F. Chopin, Op. 25. No. 4.

p

Red. *Red.**

cres. *dim.* *pp.*

f *f* *p* *cres.*

Red. Red.* ** Red. Red. Red.* ***

Red. *** *Red.* ***

dim.

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poco ritenuto.

pp *f* *p*

Red. Red. Red. Red. Red. * Red. Red. Red. Red. Red. * Red. Red. *

p

Red. Red. *

p

Red. Red. *

cres. *dim.* *legato il canto.*

Red. * Red. Red. *

pp *p* *f* *p*

Red. Red. Red. Red. * Red. Red. Red. Red. Red. Red. Red. Red. * Red. Red.

dimin. *rall.* *Lento.*

Red. Red. Red. Red. * Red. * Red. *

TRIPPING O'ER THE MEADOW.

Allegro assai ♩ - 112.
leggiero.

F. Chopin, Op. 25. No. 9.

Red. Red. *

Red. Red. *

Red. Red. Red. *

Red. Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red. Red. Red. *

più cres.

Red. Red. Red. Red. Red. Red.

ff appassionato.

Red. Red. Red. Red. Red. Red.

riten. *a tempo.*

Red. Red. Red. Red. Red. Red.

più p e leggerissimo.

Red. Red. Red. Red. Red. Red.

leggerissimo.

dim.

pp

HUNTING SONG.

(JÄGERLIED.)

Felix Mendelssohn Op.19. No 3.

Molto allegro e vivace 100.

Song without words.

The musical score for 'Hunting Song' by Felix Mendelssohn, Op. 19, No. 3, is presented in a single system of two staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Molto allegro e vivace' with a metronome marking of 100. The piece is a 'Song without words'. The score is divided into ten systems, each consisting of a right-hand staff and a left-hand staff. The right-hand staff contains the melody, which is characterized by many fingerings (1-5) and dynamic markings (f, p, ff, cres, dimin). The left-hand staff provides a harmonic accompaniment, often with a steady bass line and frequent pedal markings (Ped.). The piece begins with a forte (f) dynamic and ends with a piano (p) dynamic. The score is marked with various performance instructions, including 'Ped.' (pedal) and 'cres.' (crescendo).

(a) The C# is sustained with the Pedal.

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Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical notations such as notes, rests, and dynamic markings.

The score is divided into six systems, each containing a treble staff and a bass staff. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Key markings and dynamics include:

- ff** (fortissimo)
- f** (forte)
- sf** (sforzando)
- dimin.** (diminuendo)
- p** (piano)
- cres.** (crescendo)
- Ped.** (Pedal)
- *** (ornament or asterisk)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. The piece concludes with a final chord and a fermata.

First system of musical notation. The right hand features a melodic line with fingerings (2 1 2 4, 2 1 4, 4, 2 1 4, 5 4 2) and a dynamic marking of *ff*. The left hand provides harmonic support with chords and a vocal line containing the lyrics "cen - do".

Second system of musical notation. The right hand continues with a melodic line and fingerings (5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2). The left hand includes a *ff* dynamic marking and a *Ped.* (pedal) instruction.

Third system of musical notation. The right hand features a melodic line with fingerings (5 3 2, 5 3 2, 5 3 2, 5 3 2, 5 3 2, 5 3 2). The left hand includes a *ff* dynamic marking, a *Ped.* instruction, and a *dimin.* (diminuendo) marking.

Fourth system of musical notation. The right hand features a melodic line with fingerings (5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2). The left hand includes a *dimin.* marking and a *p* (piano) dynamic marking.

Fifth system of musical notation. The right hand features a melodic line with fingerings (5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2). The left hand includes a *Ped.* instruction.

Sixth system of musical notation. The right hand features a melodic line with fingerings (5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2). The left hand includes a *pp* (pianissimo) dynamic marking and a *Ped.* instruction.

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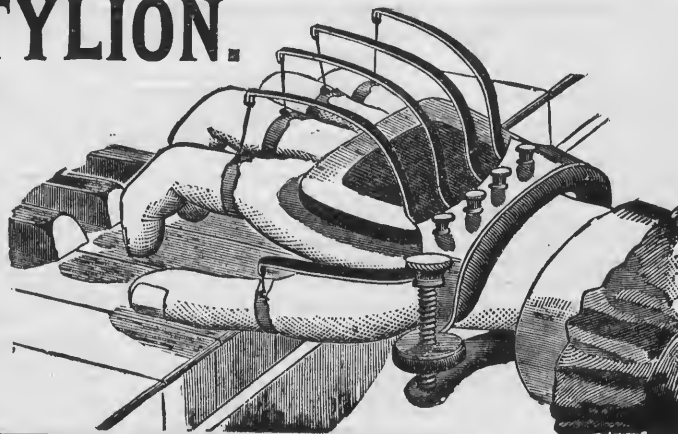
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CITY NOTES.

Miss Eugene Dussuchal has been made supervisor of music in the public schools.

Among those who took part in Mrs. Fisher's musicale were Mrs. A. D. Cunningham, Miss Aubertin, Mr. R. M. Porteous and R. J. White. Mrs. Cunningham and Mr. Porteous sang a duet from Trovatore.

Miss Nellie Strong, the prominent piano teacher, has returned with her two pupils from a five months' jaunt through the principal countries of Europe. She witnessed the Passion play at Oberammergau. Her many pupils are glad to have her with them again. She is a tireless teacher and a very fine pianist.

Mrs. Dora Henniges Heinsohn, formerly of Mapleson's Italian Opera and the Metropolitan German Opera of New York, has located in this city. She has opened a music studio in the Fagin Building, 810 Olive street.

Sev. Rob. Sauter, the well-known musician and teacher of the violin, favors a few pupils with instruction at his residence, 923 Hickory street. Many of Mr. Sauter's pupils have taken a distinguished place in the profession.

The Review for 1891 will surpass that of any previous year in the popularity and wide range of its contents. It is the aim of the publishers to give their patrons just what they prefer, and to that end they invite the expression of opinion as to what is preferred. Let all interested, then, write to the publishers, stating how they liked the present year's contents and what they would suggest for the future.

MAJOR AND MINOR.

All Music that appears in the Review can be had in sheet form.

"Is she not passing fair?" remarked our humorous editor in the street car, as the girl on his left handed him five cents to put in the box.

Ditson-Tappin.—Miss Alice Tappin, daughter of the late John Tappin, was married to Charles H. Ditson, son of the late Oliver Ditson of Boston, at the bride's home, No. 132 West Thirty-fourth street, N. Y.

Pauline L'Allemand, who made such a hit with the American Opera Company, will have a troupe of her own this year to present grand opera. Camilla Muori will be a member of it, alternating with L'Allemand in leading roles.

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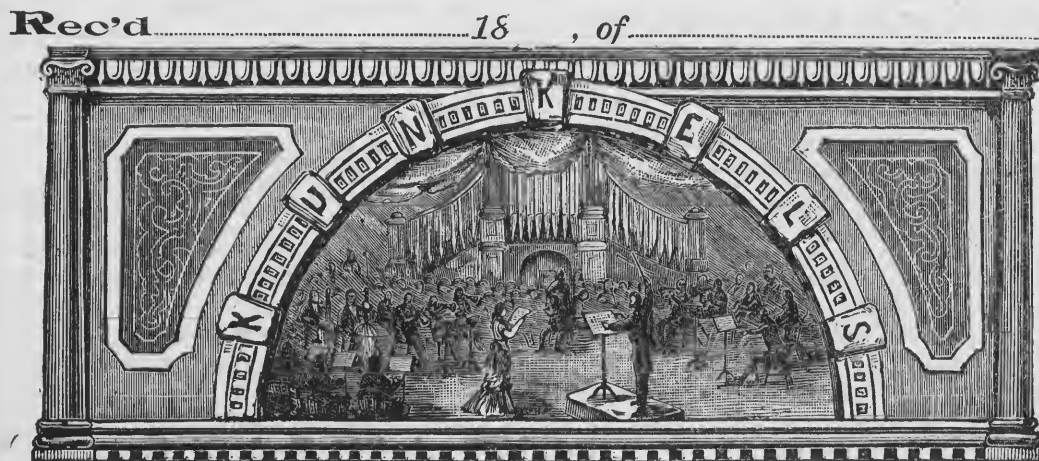
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